

# Faulkner Newsletter and Yoknapatawpha Review

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William Boozer

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# THE FAULKNER NEWSLETTER

## & Yoknapatawpha Review

Vol. XI, No. 4

October-December 1991

### A Checklist

## Essay, Books By Hamblin, Hlavsa, Kuyk, Parker And Ferguson

Recent publications in Faulkner studies included in this new Checklist include a report by Robert W. Hamblin in *The Journal of Mississippi History* on the 1965 Southern Literary Festival at the University of Mississippi, held as a tribute to Faulkner, and newly published works on *Light in August* by Virginia V. James Hlavsa, on *Absalom, Absalom!* by Dirk Kuyk Jr. and Robert Dale Parker, and on Faulkner's Short Fiction by James Ferguson.

Doyle, Don H. "The Mississippi Frontier in Faulkner's Fiction and in Fact." *The Southern Quarterly*, Vol. XXIX, No. 4 (Summer 1991), pp. 145-160.

*Faulkner Studies*, Vol. 1, No. 1. Michel Gresset, Kenzaburo Ohashi, Kiyoyuki Ono and Noel Polk, editors. Kyoto: Yamaguchi Publishing House, 1991. Contents include "Configurations of the Female and Textual Politic in *Mosquitoes*," by Judith Bryant Wittenberg; "The Last of the Shropshire Lad: David West, Faulkner, and *Mosquitoes*," by Edwin T. Arnold; "The Umbilical Cord of Narrative in *Absalom, Absalom!*," by Haruko Ohmine; and reviews by Shigeru Hanaoka of studies in Faulkner by James A. Sneed, Stephen M. Ross and Dirk Kuyk Jr. The new biannual journal, printed in English, may be ordered at \$8 for current issues and \$15 for yearly subscriptions from Yamaguchi Publishing House, 72 Tsukuda-cho, Ichijoji, Sakyo-ku, Kyoto, 606 Japan.

Faulkner, William. *Mosquitoes*. Translated by Eiichiro Ohtsu. Tokyo: Fuzambo Publishing Co., 1991. With an essay, "To Regard is Power: A View of Faulkner," by Masashi Miura. *Mosquitoes* is the 23rd volume in the projected 26-volume *Collected Works* of Faulkner being published by Fuzambo. 351 pp. Boxed.

"Faux Faulkner." *American Way* (Aug. 1, 1991), Doug Crichton, ed. Cover feature on *American Way*'s second annual Faux Faulkner write-alike contest. Published in full are the winning entry and first and second honorable mention submissions (see *FN*, Vol. XI, No. 3, July-September, 1991) and seven others that are un-ranked but which placed in the top 10 of more than 750 entries: "Yoknapatawpha Dreaming," Samuel Tumey, Liberty, Miss.; "The Reader," Marshall Toman, River Falls, Wis.;

(Continued Page 3)

### "As I Lay Dying"



HIGHLIGHTS OF THE 18th ANNUAL Faulkner and Yoknapatawpha Conference July 28-August 2 at the University of Mississippi included an opening day Composer's Workshop first production of selections from "As I Lay Dying," a new opera in three acts. Directing the singers and instrumentalists of the New England Concert Opera Ensemble (below) was David P. McKay, the composer. Present also for the performance was Laura Jehn Menides, librettist. Singing the primary roles were (from left) Phil Lauriat (Anse), Priscilla Gale (Addie), Susan Hermann (Vardaman and Dewey Dell), Brad Logan (Whitfield, Lave and McGowan), and Fred Frabotta (Darl and Jody). Whitney Smith, reviewing the presentation for *The Commercial Appeal* in Memphis, called it a "powerful" 90-minute concert version of the full-blown opera. "The opera...probably won't immortalize Faulkner's mythical Yoknapatawpha County as 'Porgy and Bess' did Charleston's Catfish Row," Smith wrote. "And humor included to offset the tragedy didn't go as far as it might. Still, 'As I Lay Dying' is a thought-provoking, uniquely American opera worth hearing." David McKay's score, Smith wrote, "builds conflict, romance and rural flavor by synthesizing varied styles," while Laura Menides's libretto "achieves clear action and rich characters." McKay, who grew up in Starkville, Miss., teaches at Worcester Polytechnic Institute and has more than 50 musical works to his credit, according to a Zoe Ingalls report on the new opera in the August 7 *Chronicle of Higher Education*. Menides also teaches at Worcester Polytechnic Institute.

— University of Mississippi Photos



## Arrow Motel Was Sanctuary For Faulkners and His Dog

If any Faulkner biographers ever wonder where their subject was on the night of Monday, May 8, 1961, we have the answer. He and Mrs. Faulkner were at the Arrow Motel, 8709 Asheville Highway, in Strawberry Plains, Tenn.

Their 1951 Rambler was parked outside.

And sleeping in the breezeway was Faulkner's hound dog.

They were in Room 2 at the Arrow Motel because the Holiday Inn in Knoxville had refused accommodations for the dog.

This bit of Faulkner trivia comes to light because Edward Francisco of Strawberry Plains, who teaches English at Pellissippi State Technical Community College in Knoxville, knows that no wanderings by Mr. Faulkner are too trivial for those of us who follow Faulkner.

Francisco's proof of Faulkner's whereabouts that night comes with the Arrow Motel registration card signed by Faulkner and a copy of a Carson Brewer "Strolling" column that appeared in the *Knoxville News-Sentinel* shortly after Faulkner's July 6, 1962 death.

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## Faulkner Revisited, Being Read Again By These Admirers

By WILLIAM BOOZER

Colin Campbell of Atlanta and Jonathan Yardley in Washington have been revisiting Yoknapatawpha County, Miss., and dispatches on their travels must surely have tourism on the increase in this mythical land.

Campbell got it started with some articles in the *Atlanta Journal and Constitution* on a pilgrimage he made to Faulkner's Oxford in which he tells also of reading the man again after 25 years.

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## William Faulkner Slept Here

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FAULKNER AUTOGRAPH attests to his overnight stay at the Arrow Motel at Strawberry Plains, Tenn., northeast of Knoxville, on the night of May 8, 1961. With Mr. and Mrs. Faulkner was his Virginia-bound hound dog.

## Arrow Motel Was Sanctuary For Faulkners and His Dog

(From Page 1)

"The Arrow Motel is about halfway between Oxford, Miss., and Charlottesville, Va., the two homes of William Faulkner, the great novelist who died a few days ago," Carson Brewer wrote. "So when Mr. Faulkner was commuting between those two points, he usually spent the night at the Arrow."

Bill Foster and his wife Charlotte operated the Arrow, Brewer wrote. Foster told Brewer that he talked for two hours with Mr. Faulkner one night. "He talked about everything except his books," Foster said. "He talked mostly about his plantation in Mississippi and about catfishing with the Negroes."

Carson Brewer's column goes on: "Mr. Faulkner had the reputation of being a great fan of a famous Tennessee product, Jack Daniel whisky. Bill [Foster] said the author was a personal friend of Lem Motlow, one of the members of the distillery family, after whom one of the products is named."

And now, Edward Francisco brings the story current.

The Arrow Motel is no longer owned by Bill and Charlotte Foster, but by some folks "who have never heard of William Faulkner," Francisco writes *The Faulkner Newsletter*. At the time Faulkner stayed there, he writes, the motel contained eight units. It is now about twice that size.

"The story of how Faulkner came to stay at the Arrow is an amusing one told to my colleague, Gay Henry, by her student, Tom Foster of Knoxville, son of the former owners," Francisco reports.

"Apparently Mr. Faulkner tried to stay at the Holiday Inn in Knoxville. However, he was accompanied by a hunting dog that the Holiday Inn refused to house. The Arrow Motel wasn't quite so particular. Therefore, Mr. and Mrs. Faulkner and the

aforementioned dog stayed there. The motel had a breezeway where the dog could sleep and be comfortable. Faulkner and the Fosters took a liking to each other, so much so that Mr. Foster refused a reporter's request to interview Faulkner on the premises. The owners said they wanted to protect Mr. Faulkner's privacy at all costs."

Edward Francisco, by the way, is a 38-year-old novelist (*Till Shadows Flee*) who now drives by the Arrow Motel every day, and who likes "to think Mr. Faulkner nods his approval from there."

His letter and the enclosures sent us

## John Edgar Wideman Wins His Second PEN/Faulkner

John Edgar Wideman's 1990 novel *Philadelphia Fire* is the winner of the 11th PEN/Faulkner Award for Fiction. This is the second PEN/Faulkner prize for Wideman, who won in 1984 for *Sent for You Yesterday*.

Judges Percival Everett, Maureen Howard and Bharati Mukherjee, all writers, considered almost 250 novels and short story collections published in the U.S. during 1990 in selecting the 1991 winners.

Wideman received his \$7,500 award at a May 18 ceremony at the Folger Shakespeare Library in Washington. Four other nominated writers receiving awards of \$2,500 were Paul Auster for *The Music of Chance*, Joanne Meschery for *A Gentleman's Guide to the Frontier*, Steven Millhauser for *The Barnum Museum*, and Joanna Scott for *Arrogance*.

Past winners of the PEN/Faulkner Award are Walter Abish, David Bradley, Toby Olson, Tobias Wolff, Peter Taylor, Richard Wiley, T. Coraghessan Boyle, James Salter, E.L. Doctorow, and Wideman.

The PEN/Faulkner Award, founded and judged by writers, pays tribute to William Faulkner, who used his Nobel Prize funds to support and encourage other writers. It is supported by grants, contributions, special events, and benefit readings.

to Joseph Blotner's biography, and sure enough, there on page 1787, we read that on May 9, 1961 "the Faulkners returned to Charlottesville, in time to await the birth of another grandchild and to be there when Tad [their first grandson] had his tonsils and adenoids out.

Later that month, Blotner writes, Faulkner made his first appearance at the University of Virginia as Balch Lecturer in American Literature.

He had recently returned from a triumphant goodwill visit to Venezuela. He had stopped to visit with Bill and

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&amp; Yoknapatawpha Review

William Boozer

Editor

Dean Faulkner Wells

and Lawrence Wells

Publishers

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## Quotable Quote

Shelby Foote, addressing a benefit for the PEN/Faulkner Award for Fiction at the Folger Shakespeare Library in Washington (as reported by Barbara Gamarekian in the Oct. 3, 1990 *New York Times*):

William Faulkner "was a Southern writer because it was a place he grew up in and knew. Anything else would have required research, which was something he could not abide."

Foote "looked out at the black-tie audience of Washington power brokers and literary figures," Gamarekian wrote, "and added that Faulkner 'would have run barefoot over broken glass to avoid a gathering like this.'"

Charlotte Foster down there in Strawberry Plains. And fiction for him was alive and well, full of stories about his Mississippi plantation, about Lem Motlow being a personal friend, and about catfishing with Negroes.

## CALL FOR PAPERS THE NINETEENTH ANNUAL FAULKNER AND YOKNAPATAWPHA CONFERENCE

"Faulkner and Ideology"  
The University of Mississippi  
August 2-7, 1992

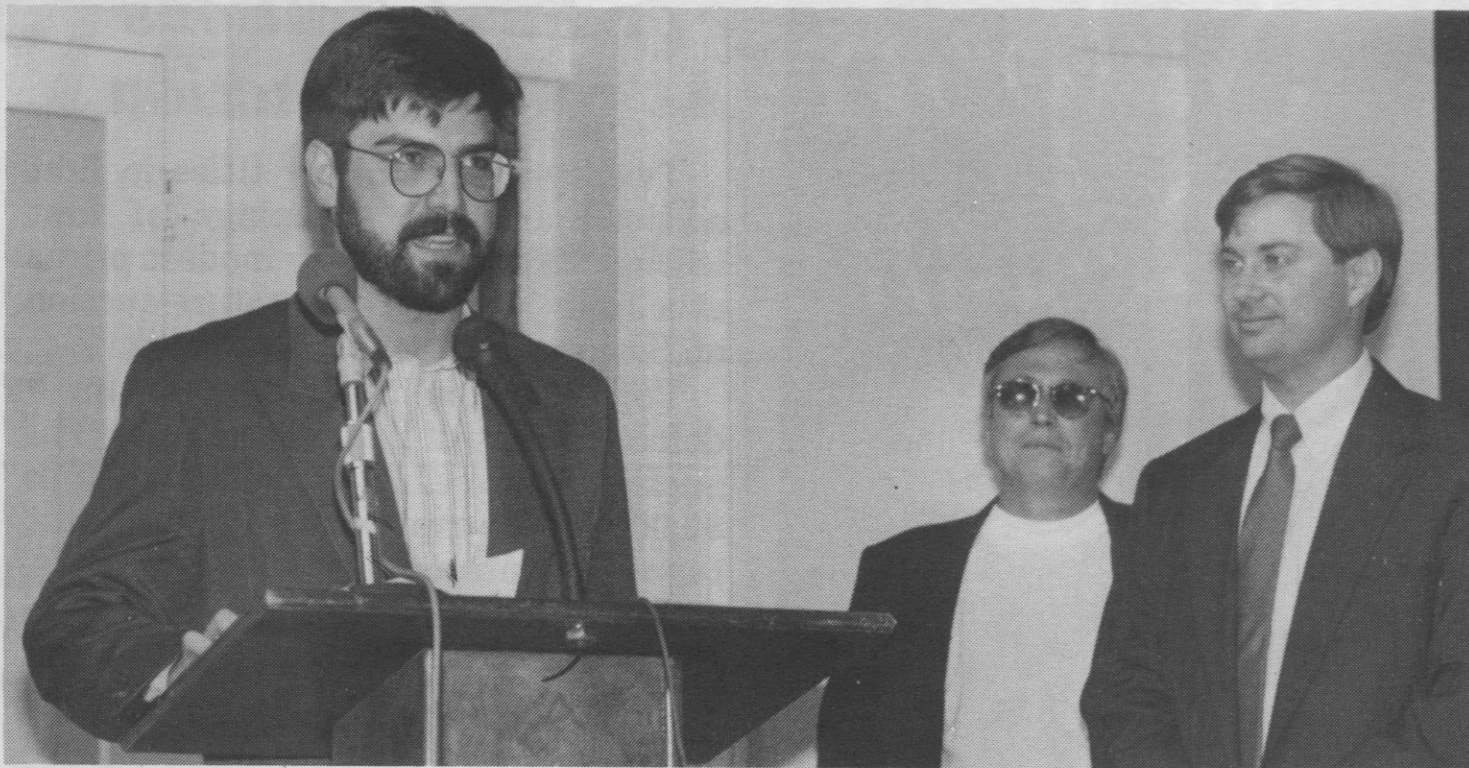
The Department of English is issuing a call for papers for possible presentation at the Faulkner and Yoknapatawpha Conference to be held on the Oxford campus of the University of Mississippi August 2-7, 1992. Papers on any aspect of the theme "Faulkner and Ideology" are eligible for submission. Aware of divisions among different schools as to the precise meaning of the term "ideology," we invite contributors to apply this term within their own preferred approach. Generally speaking, we understand "ideology" as a relatively coherent system of values, ideas, and beliefs characteristic of a particular class or group. We welcome papers that identify and analyze any of various forms of ideology in Faulkner's texts including but not limited to aesthetic, authorial, political, social, class, patriarchal, or feminist. Also welcome are essays that examine the ideological persuasions of Faulkner's critics.

Authors whose papers are selected for presentation at the conference will receive (1) a waiver of the conference registration fee; (2) lodging at the University Alumni House from Sunday, August 2, through Friday, August 7; and (3) reimbursement of travel expenses within the continental United States (\$20 per mile by automobile or tourist-class air fare). Papers presented at the conference will be published by the University Press of Mississippi.

The thirteenth edition of the University of Chicago *Manual of Style* should be used as a guide in preparing manuscripts (3,000 to 6,000 words). Two copies of manuscripts must be submitted by January 15, 1992. Notification of selection will be made by March 1, 1992. Manuscripts and inquiries about papers should be addressed to Ann J. Abadie, Center for the Study of Southern Culture, The University of Mississippi, University, MS 38677. Telephone: 601-232-5993.



## 1991 Faulkner Conference



GREGORY SENDI of Chicago, winner of the second annual *American Way* Faux Faulkner write-alike contest, reads his entry, "The Old Colonel," on the steps of Rowan Oak on opening day of the 18th annual Faulkner and Yoknapatawpha Conference. Participating were author Barry Hannah (center), one of the contest judges, and Doug Crichton, editor of *American Way*, in-flight magazine of American Airlines. Co-sponsoring the contest with *American Way* are Yoknapatawpha Press and its *Faulkner Newsletter* and the University of Mississippi Department of English and Center for the Study of Southern Culture. (See *FN*, Vol. XI, No. 3 [July-September 1991] for the texts of Sendi's winning entry and first and second honorable mention winners, respectively, by John Ruemmler of Charlottesville, Va., and Allen D. Boyer of New York.) Below, Martin J. Dain of Carmel Valley, Calif., visits with conference participants following a commentary by Dain at the Ole Miss Library that opened an exhibition of selected photographs from his *Faulkner's County: Yoknapatawpha*, published by Random House in 1964. Dain told of having made five trips to Oxford during 1961-62 during which he shot about 300 rolls of 36-exposure black-and-white film in a remarkable documentary that is a coveted Faulkner collectible today.



## Third Annual American Way Faux Faulkner Contest

**Win an 11-day vacation for two—five days in the Bahamas or Hawaii or just about anywhere else in the U.S. you want to go, plus six days in Faulkner country.\***

All you need do is write the *best* bad Faulkner, 250-to 500-words, drawing on Faulkner's style, themes or plots. Each entry must be typed and double-spaced. Entries in the third annual contest are being received until Feb. 1, 1992. Contest sponsored by American Airlines' *American Way* magazine, the University of Mississippi's Department of English and Center for the Study of Southern Culture, and Yoknapatawpha Press and its *Faulkner Newsletter*. Contestants grant publication rights to *American Way*, Yoknapatawpha Press and *FN*, and the right to release entries to other media. Send entries to *The Faulkner Newsletter*, P.O. Box 248, Oxford, MS 38655.

\*Winner gets two round-trip tickets to any American Airlines destination in the continental U.S., Hawaii or the Bahamas. Plus free travel to Oxford and attendance at 1992 Faulkner and Yoknapatawpha Conference at Ole Miss.

## Checklist

(From Page 1)

"Knight's Gambit Declined," Warren G. French, W. Glam, Wales, U.K.; "The Question," Rebecca N. Bailey, Chapel Hill, N.C.; "As They Lay Frying—Faulkner at the Drive-Thru Window," Peter Schmuck, Arnold, Md.; "Darkness in July," Dragana R. Masovic, Bozidara Adzije, Yugoslavia; and "Untitled (. . . doomed)," Jeff Sanders, Santa Barbara, Calif. Illustrations by Tom Nikosey, Rick Smith, John Howard and Gary Kelley.

Ferguson, James. *Faulkner's Short Fiction*. Knoxville: University of Tennessee Press, 1991. This guide to the study of the short fiction, Ferguson writes, is addressed "to all readers who have some interest in Faulkner, ranging from those who have read only the great novels and a few of the most widely anthologized stories to those who have devoted much of their lives to Faulkner scholarship." xvii + 238 pp. including a bibliography of the short fiction, notes, works cited and index. \$34.95.

"From Graceland to Rowan Oak: Not Merely Endure, But Wail." By "Dr. Bubba." *The Southron*, Jackson, Miss., March 1991. The pseudonymous "doctor" prowls "the palaces of the King of Fiction and the King of Rock and Roll, searching for some sense of place—and maybe some common ground." The Doc finds it amazing that "from this 'little postage stamp of native soil' between [Elvis Presley's] Tupelo and [Faulkner's] Oxford, American writing and music were changed forever. In the same century, within a distance of less than 50 miles, in the poorest state in the nation (known primarily for producing peckerwoods), these two became the Count and the King."

Hamblin, Robert W. "The 1965 Southern Literary Festival: A Microcosm of the Civil Rights Movement." *The Journal of Mississippi History*, Vol. 53, No. 2 (May 1991), pp. 83-114. Hamblin, professor of English and director of the Center for Faulkner Studies at Southeast Missouri State University, reports on the April 22-24, 1965 Festival hosted at the University of Mississippi with the theme "A Tribute to William Faulkner." The essay treats at length the admission to the Festival Association of Tougaloo College, the first predominately black college to affiliate, and the uproar on campus when the Tougaloo delegation appeared.

Hlavsa, Virginia V. James. *Faulkner and the Thoroughly Modern Novel*. Charlottesville: University Press of Virginia, 1991. Professor Hlavsa, who has taught English at Queens College, examines the 21 chapters of *Light in August* in establishing parallels with the 21 chapters of the Gospel of St. John, along with influences on Faulkner of James Frazer's *Golden Bough*. The new study "places Faulkner's work into a mainstream modernist context defined in terms of Freud's insights into the word play of the unconscious and places him among literary craftsmen such as Joyce, Milton, and Dante." x + 228 pp., including appendixes, bibliography and index. \$25.

Kuyk Jr., Dirk. *Sutpen's Design: Interpreting Faulkner's Absalom, Absalom!* Charlottesville: University Press of Virginia, 1990. Having surveyed virtually all the criticism of

(Continued Page 4)

## Faulkner Revisited, Being Read Again By These Admirers

(From Page 1)

Someone sent the Campbell series to Yardley, book critic for the *Washington Post*, who in turn revisited Faulkner in a column in which he resolves to read again the stories and novels that have had him in Faulkner's large debt since the late 1960s.

Friends sent me the Campbell and Yardley reports, and here now is yet another resolve to sojourn again in that astonishing land.

My first visit to Yoknapatawpha was in an American lit course in college 45 years ago. Like so many readers who come to Faulkner for the first time, I was detoured by some sentences that seemed to never end and by interior monologues and streams (nay, rivers) of consciousness.

I tried reading Faulkner twice again, failing as many times to grab hold and hang on. Then, in 1964, I started at the beginning and read through to the end, in the order the books were published—all 19 novels, the six volumes of short stories, and the two of poetry. Plus the nonfiction.

Faulkner changed Yardley's life, he writes. Mine, too.

And now, these 27 years after having read this finest of our writers of this century, I'm hearing from people who are unschooled in Faulkner and who want to read him but wonder where to start.

The answer is that if mere chronology worked for me, it'll work for anyone.

Start with *Soldiers' Pay* and *Mosquitoes*, those two novels in which young Faulkner was learning to write, go on to *Sartoris*, the genesis of the Yoknapatawpha saga, hang on for the ride of your life in *The Sound and the Fury*, and read on through what Yardley calls the decembrist nostalgia of the final novel, *The Reivers*.

The snare in Faulkner is in five masterpieces that appeared during 1929-1936, a seven-year span that's been called the greatest burst of creativity in American literature. They are *The Sound and the Fury*, *As I Lay Dying*, *Sanctuary*, *Light in August*, and *Absalom, Absalom!*

A sixth masterpiece is *The Hamlet* (1940), and there are others in certain of the stories collected in *The Unvanquished* and *Go Down, Moses* and elsewhere.

"I wish I could convey the strong, steady pleasure of reading Faulkner again after 25 years," Colin Campbell writes. "He's so much funnier, more various, more tragic and tough-minded than I remembered, and much more readable."

Jonathan Yardley writes that Faulkner remains the benchmark against which he measures all else.

Newcomers to Faulkner, and those who want to try again, need not travel Yoknapatawpha County alone. Yardley suggests Malcolm Cowley's *Viking Portable Faulkner* as an excellent guide. Others include Dorothy Tuck's *Crowell's Handbook of Faulkner*.

Another question I'm asked is why this abiding interest in Faulkner after all these years. No one who has read "The Bear" and "Spotted Horses" and *Absalom, Absalom!* would ask such a question.

(Continued Page 4)



# Checklist

(From Page 3)

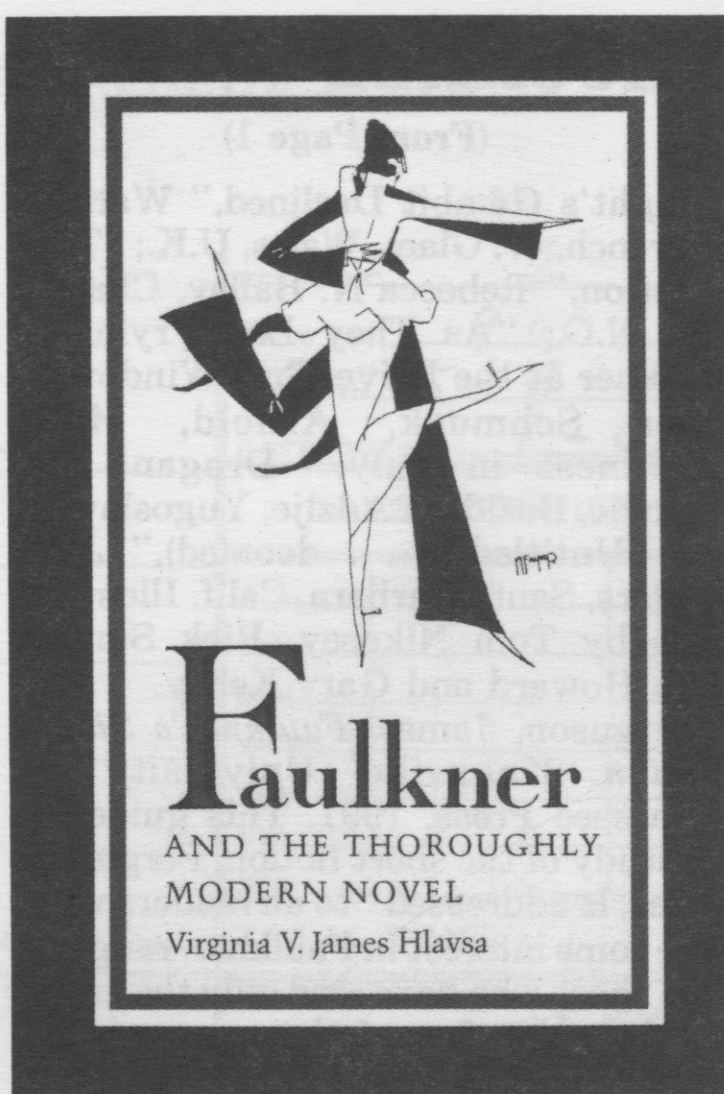
*Absalom* since its 1936 publication, Kuyk finds it flawed in two crucial ways: "It misunderstands both what Sutpen is trying to do and how the narration works." Failed to be explained, for example, is "why Sutpen rejects Bon and what Sutpen hoped for in striving to complete his design." Failure to understand how the narration works "has led critics to see *Absalom* as a web of hypothetical narratives that cannot be verified." Kuyk's belief that the novel's narrative technique "reveals a way to authenticate the narrative" led to his detailed reinterpretation of the work. 173 pp., including bibliography and index. \$24.50.

McDaniel, Linda Elkins. *Annotations to William Faulkner's Flags in the Dust*. New York: Garland Publishing Co., 1991. Garland Faulkner Annotation Series edited by James B. Meriwether; Dianne Luce, advisory editor. Faulkner's references to geography, the environment, history and Mississippi politics are among subjects examined by McDaniel. She annotates references to works by T.S. Eliot, Sherwood Anderson, Byron and Sir Walter Scott, makes reference to contemporary books Faulkner would have known (such as Harris Dickson's *House of Luck*) to explain "aspects of [Faulkner's] fictional world that would otherwise be lost to modern readers," and deals with Faulkner's images, colloquialisms, regionalisms and dialects. xxiii + 186 pp. \$40. To order the Garland Faulkner Annotation Series or for further information on available or programmed titles, contact Vance Allen, Garland Publishing Inc., 136 Madison Ave., New York, NY 10016; 212-686-7492.

*Mississippi Writers: An Anthology*. Edited by Dorothy Abbott. University Press of Mississippi, 1991. Contents include two Faulkner stories, "Barn Burning" and "A Rose for Emily." \$37.50 cloth, \$16.95 paper.

Montgomery, Amy B. "Library receives Faulkner collection." *Michigan Today*, the University of Michigan, Vol. 21, No. 5, December 1989, 15. Montgomery reports on the placement of the Irwin T. and Shirley Holtzman Collection of Faulkner in Michigan's Harland Hatcher Graduate Library (see *FN*, Vol. X, No. 1, January-March 1990). In the collection of 1,176 items, Montgomery writes, are all of Faulkner's works in special, paperback and some foreign editions. Included is "script work he had for Hollywood, the first paperback edition of...*Mosquitoes* (1927) and signed limited editions that Holtzman says 'collectors would fall off the train to get,' " as well as critical works about Faulkner, photos, and the five Ole Miss yearbooks with Faulkner contributions.

Morris, Wesley with Barbara Alverson Morris. *Reading Faulkner*. Madison: University of Wisconsin Press, 1989. Wisconsin Project on American Writers, Frank Lentricchia, general editor. "No American writer's work opens itself for critical displacement more readily than Faulkner's, yet for many years the critical tradition largely repressed that openness for the purpose of a certain edification that explicitly denied Faulkner's novels their status as objects of knowledge," the authors state at the outset. "Recently,



however, readings of Faulkner have departed from that tradition of denial and repression and have initiated a critical dialogue with the Faulknerian texts...This reading of Faulkner is implicated in that critical departure." viii + 259 pp. \$24.95.

Parker, Robert Dale. *Absalom, Absalom!: The Questioning of Fictions*. Boston: Twayne Publishers, 1991. Twayne's Masterwork Studies. This reader's companion to the novel, Parker writes in his preface, "is organized so that people can read the novel two or three chapters at a time and then read the corresponding section of this book in the same way a student might attend a class after being asked to read each quarter or so of a long novel." Brought to the study is a range of contemporary critical methods including structuralism, psychoanalysis, feminism, and cultural and social historicism. Included are a chronology of Faulkner's life and works; an appendix, "The Narrative Structure of *Absalom, Absalom!*"; notes and references; a selected bibliography; and index. xiii + 178 pp. \$9.95, paper.

## Faulkner Revisited

(From Page 3)

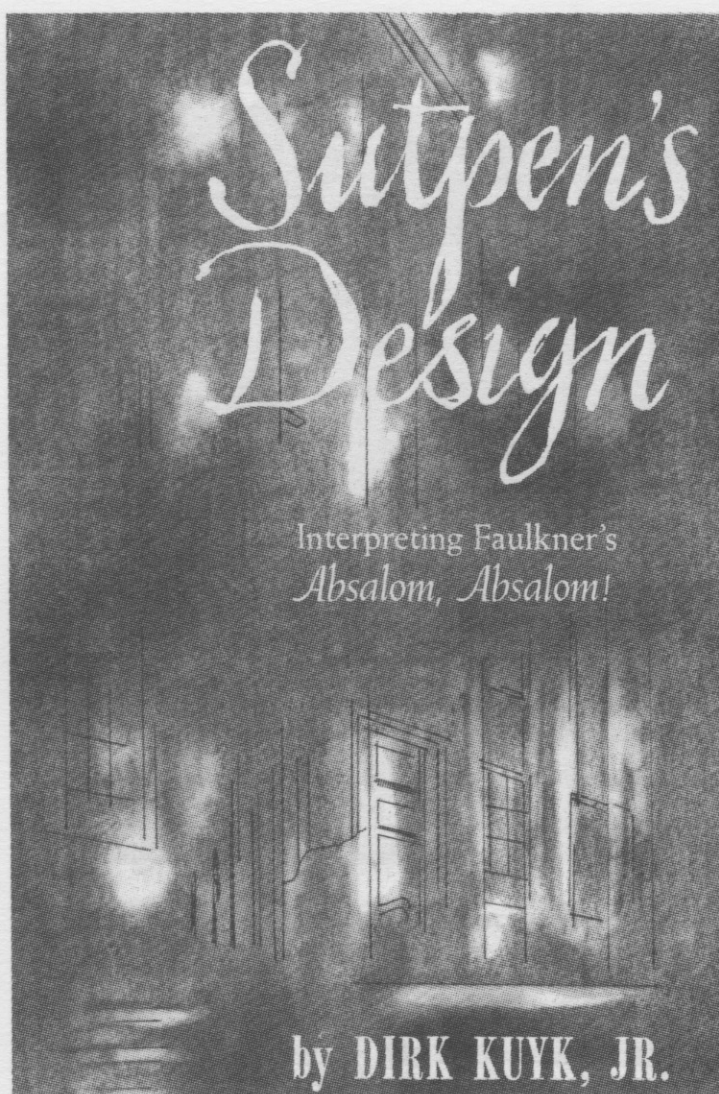
Not just that. Any man who could decline an invitation from John Kennedy to a White House dinner for Nobel laureates because, in Faulkner's words, Washington was too far to go to eat supper with strangers, is a friend of mine for life.

(*FN* editor William Boozer is a book columnist for the Nashville Banner, where this column appeared recently. It is used here by permission.)

## Announcing New FN Rates

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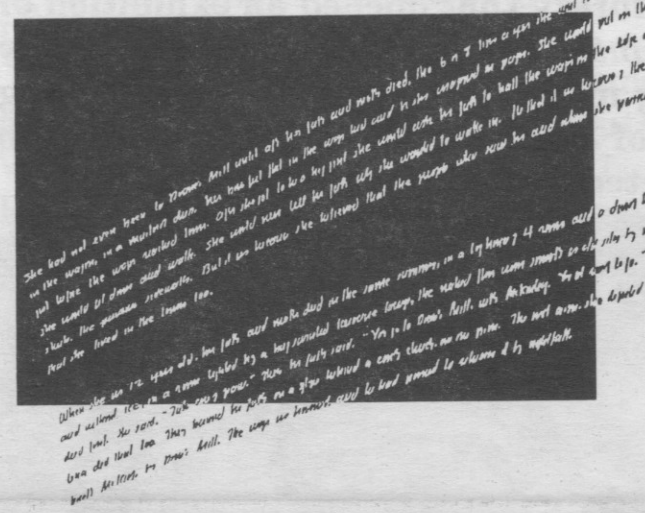
(Effective January 1992)



## FAULKNER STUDIES

Vol.1 No.1

Special Issue Mosquitoes



YAMAGUCHI PUBLISHING HOUSE

*Virginia Quarterly Review*, Vol. 67, No. 3 (Summer 1991). Contents include "William Faulkner and My Middle East Problem," by Sanford Pinsker, and "The Journey to the South: Poe, Borges and Faulkner," by John T. Irwin.

## These Modest Prices For First Editions At Swann Auction

Twenty-five Faulkner titles in first editions and six groupings of first editions brought largely modest prices at a June 13 modern literature auction at Swann Galleries in New York.

Top dollar in the sale went for a defective copy of *The Marble Faun*. The auction house estimate was \$2,000 to \$3,000 for the copy with splitting joints, tape remnants and stains at spine ends, cracked front hinge, an embossed ex-libris seal on the title page, underlinings in pencil in several lines of the text, and an ink notation on the copyright page. It sold for \$1,100.

The next highest sale was \$1,045 paid for a jacketed copy of *Sartoris* (minor wear of dj with a few short closed tears; spine slightly faded; 1/4-inch chip at head of spine; flaps clipped at corners; book-plate).

Other prices realized for individual titles in various states of condition, were:

*Absalom, Absalom!* (signed, numbered), \$990; *These 13* (signed, numbered), \$825; *Notes on a Horsethief* and *The Town*, both signed and numbered, \$495 each; signed and numbered copies of *Doctor Martino* and *Other Stories*, *A Fable*, *The Reivers* and *Requiem for a Nun*, \$467 each; *Idyll in the Desert* (numbered), \$440; *As I Lay Dying* and *Salmagundi* (numbered), \$412 each; *Light in August*, \$385; *Soldiers' Pay* (later dj, morocco folding case), \$275; *As I Lay Dying* (first edition, second state) and *Mosquitoes*, \$220 each; *Marionettes* (Charlottesville, 1975), \$192; *This Earth*, \$121; *Jealousy and Episode* (numbered) and *The Mansion* (with *The Town*), \$99 each lot; *Mirrors of Chartres Street* (out of series copy), *Uncollected Stories*, edited by Joseph Blotner (uncorrected proofs) with *Uncollected Stories* in cloth, and *The Wishing Tree* (numbered), each lot \$77.

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